

JOHN LONG SEVERANCE COLLECTION



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Jades

Miscellaneous

—

A pair of white jade fluted cups mounted on carved stands. The bowls are delicately etched, and on each is a horned animal's head -- the one extending from the side of the bowl, while the other lies upon the cup's edge.

Chinese: Ch'ien Lung

1736-1795



A white jade bowl, broadly fluted, and carved in low relief in peacock-feather design. As in the case of the two bowls preceding, a horned animal's head protrudes from the side of this cup, turned slightly to the right.

Chinese: Ch'ien Lung

1736-1795



An eighteenth century jade sceptre. This object is known by the Chinese as "ju-i", a phrase meaning "as you desire," "according to your wish." On the occasion of a birthday, or of the beginning of the New Year, it is sometimes presented to high dignitaries as an expression of good wishes.

Chinese: Ch'ien Lung

1736-1795





No._____

A white jade beaker-shaped vase with raised medial band. It is carved lightly to represent long flower petals and across these curl lizards in high relief.

Chinese: Ch'ien Lung.

I736-I795.



No._____

A pair of carved and pierced jade cylinders.

The carving shows numerous figures of men, together with pine trees, rocks and pavilions. Mounted on a carved stand.



An extremely fine spinach-green jade chalice. The cup itself is of flower form, and on each petal a design is carved in relief, of which the alternate ones show a seated Buddha, the intervening petals being designed with conventionalized fungi. The short stem is richly carved with floral forms. The base is in the form of a smaller flower, inverted, the petals also being carved in relief, the alternate ones showing the Eight Happy Omens, separated, again, by naturalistic fungi.

Chinese: Ch'ien Lung

1736-1795



A large circular translucent gray jade box and cover, carved in low relief. The design is centred by the phoenix, emblem of the Empress, around which are peonies and foliage. The lower half is designed with peonies similar to those above, and the edges of both box and cover are finished with a tracery of the key design.

This box is said to have been used, with its companion box (which is in the collection of the late Mr. P. A. Valentine), for the serving of sweetmeats at court functions.

Chinese: Ch'ien Lung

1736-1795



An emerald-green jade koro carved in very low relief which contrasts with the deep carving of the dragon-head loose-ring handles and the coiled dragon top. This is the finest example of this type known in any collection.

Chinese: Ch'ien Lung.

1736-1795



A koro of dark green jade, beautifully carved in low relief with phoenix, fungi, and other symbolic motifs, and set with phoenix-bird handles with pendant rings. The cover of the koro is finely reticulated.

Chinese: Ch'ien Lung

1736-1795



A koro of brilliant translucent emerald-green jade. The surface is smooth. On either side are monster-head handles with pendant rings, and the koro is surmounted by a carved wood cover and stands on a carved wood base.

Chinese: Ch'ien Lung

1736-1795



A carved green jade koro with carved cover.
The cylindrical body is pierced with a band of
leaves and blossoms. Two large monster-heads
form ring handles. The tapering cover is similarly
pierced, and is surmounted by two lions, each with
paw on ball. The jade in this piece is particularly
beautiful, being a pale sea-green which darkens to a
bluish tone.

Chinese: Ch'ien Lung

1736-1795



A jade incense burner with both body and cover,
as well as knobs and handles, reticulated in an
all-over flower and foliage design. It is mounted
on a carved teakwood stand.

Chinese: Ch'ien Lung

1736-1795



An hexagonal green jade teapot, carved in
light relief, with flowers and symbols.

Chinese: Ch'ien Lung

1736-1795



No.

An aventurine bowl showing two curling lizards in relief. The heads of the lizards stretch over either side of the bowl to form handles.



No._____

A modern jade bottle of delicate shape with grotesque head handles on either side of the long neck.



No.

A modern mutton-fat jade vase of a quadrilateral beaker shape, with lower body swelling. On either side are grotesque heads holding ring handles.



A Chinese carved lapis lazuli vase and cover, mounted as a lamp. The vase is embedded in rockery, from which grow fungi. At one side of the vase is a peach tree with large Peaches of Immortality, and a deer which is emblematic of Longevity. Storks and flying cranes also appear on the base, which is deeply carved.

The lamp is mounted by a finial of Chinese rock crystal, finely and openly carved. The shade is of sloping empire shape, of blue chiffon.



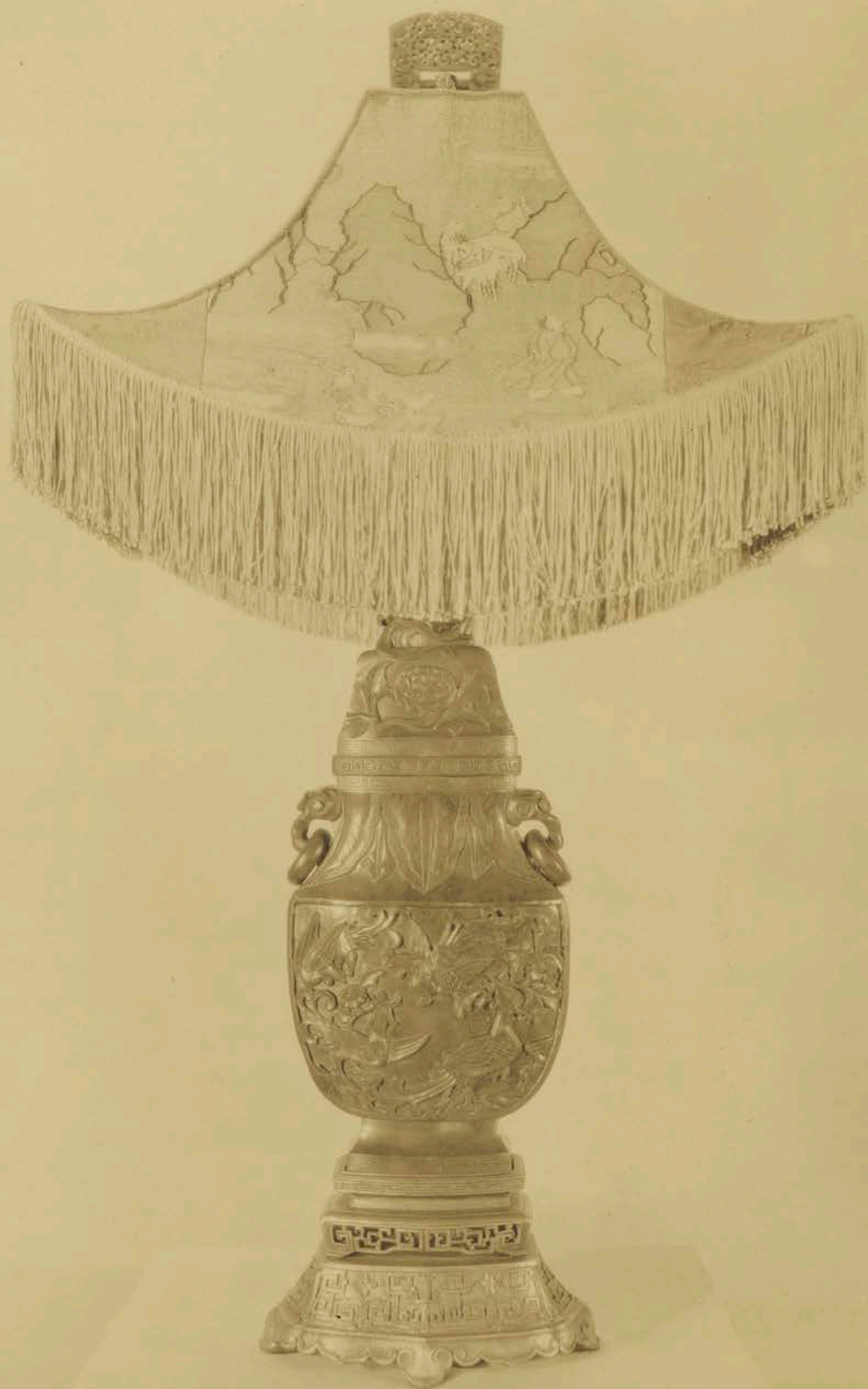
No. _____

A modern oviform vase of jade mounted as a lamp. The vase is decorated with pheasants and foliage carved in high relief. On either side are ring handles.



No._____

A modern quadrilateral oviform jade vase, mounted as a lamp. On the body are carved panels with birds in low relief. At the neck is a border of pendant leaves and on either side are grotesque ring handles while the top is carved with a floral design.



A fine bronze figure of an angel, by Antonio Gai, celebrated Venetian fondeur and sculptor (1684-1769).

Beautifully modelled, this full-length figure stands with bent knee and head turned to the left. The hands are clasped in adoration, and the right arm supports a cornucopia from which originally protruded a pricket. A loosely-fitting, softly-draped tunic is caught with two bands across the chest. The figure rests on a circular base, on the upper surface of which is the signature of the artist, and the date, 1749. It is now mounted as a lamp with lapis lazuli base, and fitted with a shade of antique Venetian lace on a rose silk ground.

Antonio Gai executed numerous important commissions, one of the most celebrated being the famous railings at the Legetta of St. Mark, in Venice. Among his other works are two angels on the high altar in the Church of S. Simon Prefeta, a statue of S. Marco in the church of S. Maria della Pieta in Riva degli Schiavoni.

from the collection of Count Barozzi, in Venice.



A powder-blue club-shaped vase decorated with figures of men and children in 'famille verte' enamels. The vase is mounted as a lamp.

Chinese: K'ang Hsi

1662-1722

Height: $18\frac{1}{2}$ inches



A pair of French candlesticks made in the form of a rose bush growing from a pot, with the top rose forming the candle-holder. The base and bobèche are of Royal Sèvres porcelain in turquoise blue, with a flower decoration on the front. They are set in a frame of ormolu.

From the collection of the Baroness Burdett-Coutts.



A fountain of boy with dolphin in bronze, after Verrocchio.

This is a copy of the famous statue in the Bargello. It is mounted on a double base of green marble, with shaft and masked lions' heads of Carrara marble.



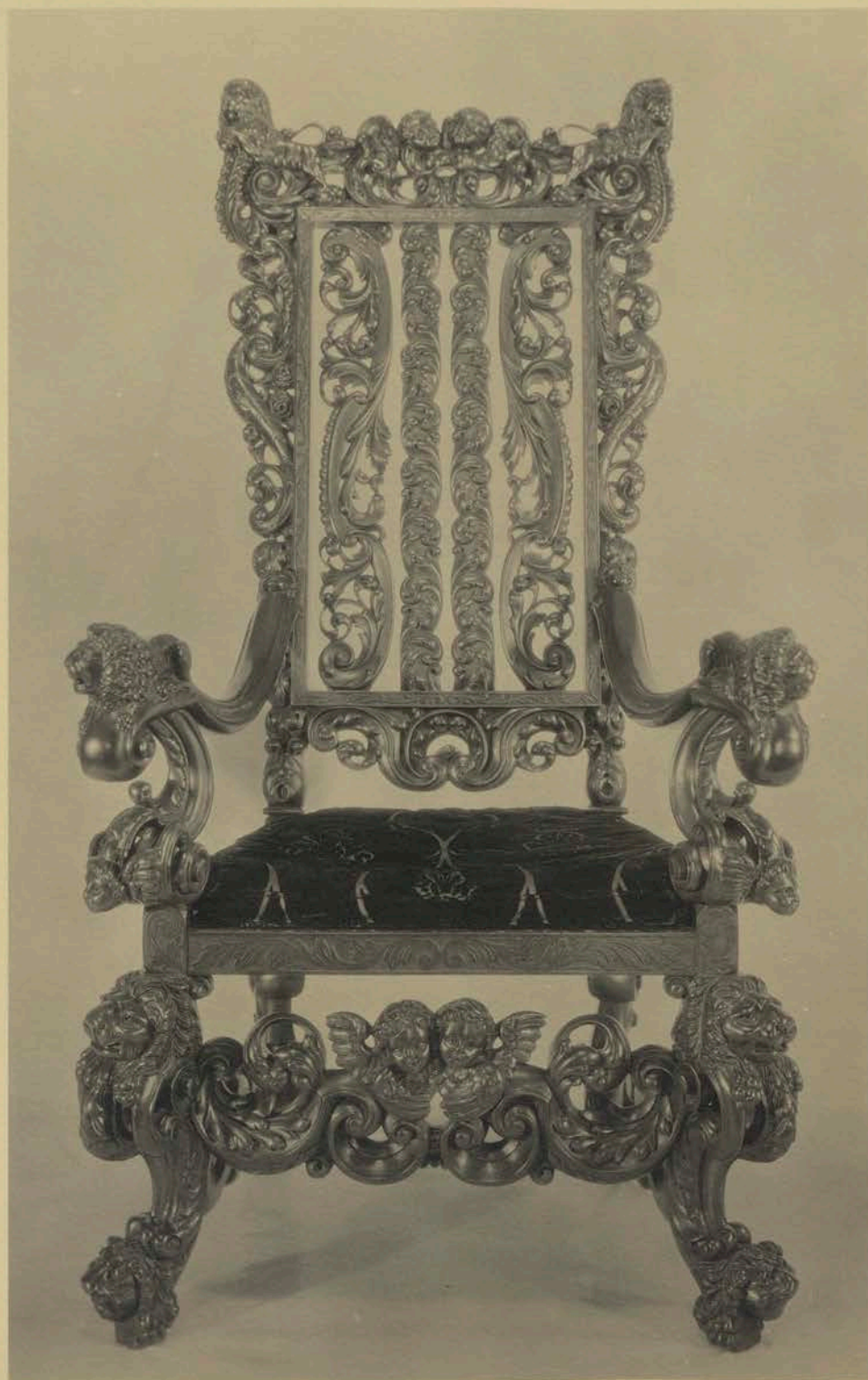
A pair of high-back side chairs in walnut, reproductions of a well-known seventeenth century English model.

A center domed panel is bordered by scrolled acanthus leaves. This is again bordered by a tapering shaft and the whole is surmounted by a domed top. Scrolled front legs are joined by a domed stretcher.



An elaborately carved armchair, copy of a well-known English model.

This massively carved chair has the acanthus leaf for its design motive. Lion heads terminate each corner, and cupid heads grace the center of the top panel and the front stretcher.



An armchair in the Renaissance style, with seat and back covered with velvet.

The only carving on this chair is that on the arm-rests and front legs. A small dog lying with head on its front paws is carved on the end of the arms. The front leg is carved with various designs of knight's head, hunting horn, birds, flowers, etc. The velvet panel on the back is embroidered with a coat-of-arms comprising a rampant lion and a crown, and is edged with a scrolled border.



A large sideboard richly carved in walnut in a series of delicate archings, below which are supports in the form of standing Gothic figures.



A set of armchairs in carved walnut, and two larger armchairs.

These chairs form a suite with the sideboard. They are covered in finely woven tapestry of Gothic design showing on the back panels a lady and gallant promenading with a surround of floral pattern.





One bench, which is a copy of a Louis XV model.

It is covered in antique Louis XV brocade with
rose ground, the designs being enriched with metal.
The brocade shows flowers and leaves in subdued
colors.



One side table and humidor.

The humidor, richly chased, was made by Caldwell and Company. It is divided into two panels on the top, having in the center of each an oval containing reclining mythological figures. The border is composed of finely carved acanthus leaves.



A desk richly carved after seventeenth and eighteenth century documents.

The top of this desk shows a fall-down front with a design on it of a coat-of-arms flanked on either side by a medallion. Below this top, two hinged panels open out, each having a decoration of a medallion containing armed warriors in combat. On each of the front corners are carved two small figures of armed warriors standing on pedestals. Large paw feet support the desk.



A modern Japanese carving of a standing figure of a peasant lighting his pipe. He is barefooted, clad in a loose tunic tied at the waist and trousers which are pulled up to the knees.



A modern Buddha clad in ceremonial robe and
wearing many jewels, and a high crown.



Statuette of elephant, Indian; his
trappings studded with semi-precious
stones, the pedestal on which he stands
set about with fungi.



No. _____

A squat-bodied jar whose scalloped surface, swinging handle and medallion reserves are shaped in the curves of the Ju-i head motive, a border of which encircle the neck. A floral pattern covers the jar containing shaped reserves in which are landscapes with animals. The decoration is in 'famille rose' enamels on copper.

Chinese: Ch'ien Lung.

I736-I795.



No.

A wide open porcelain bowl with a narrative decoration. On one side of the bowl is a panel showing houses with figures in the foreground. A man bows to one of two ladies. In the middle distance is a body of water with a small boat at a wharf. Bordered at the top and sides with a rich foliated design. The inside of the bowl has only a conventional band at the top.

Late Chinese.



No. 73.

A blue and white cylindrical-form vase. The narrative decoration tells the story of the "Fable of the Broken Vase". The lady standing in the summer house has just been told that the boy has fallen into the vase filled with water; another youth is just about to hurl the stone which breaks the vase and rescues the boy. An interesting piece of work.

Chinese: K'ang Hsi.

I662-I722.



No.

A pair of oblong hexagonal bowls decorated in 'famille rose' enamels on copper. The outside of the bowls is covered with a flowing all-over flower design, with reserves showing a flower spray. They are supported on four shaped feet.

Chinese: Ch'ien Lung.

I736-I795.



No.

A unique bronze incense burner with a carved stand that duplicates the design of the kettle.

The spout of this kettle is in the form of a dragon head. The three legs are grotesques, and the handle is an amusing adaptation of the dragon motive. A Greek fret design covers the body of this burner with the exception of a band which shows the dragon motive as does the collar of the neck.

Late Chinese.



No.

A bronze vase incised with formal designs. On either side are ring handles on top of which stand Chinese lions with their front paws up on the lip of the jar. The vase rests on three more of these animals that form the support.

Chinese: Ming

I368-I644.



No.

A metal incense burner with handles of conventionalized flame motive. On the cover is a seated Chinese lion.



A large silver tureen on low stemmed foot, and having pendant ring handles. The tureen is designed with bands of chased ornament comprising flower, scroll and shell motifs, while the lip is bordered with shell and scroll motifs, between which appear the heads of amorini in relief.



A silver chalice, with expanded lip and ovoid body, mounted on a small flaring foot. The chalice is richly decorated in repousse' technique with a hunting scene, in which a young man captures a wild stag by its antlers, forest trees being represented by great branches of oak leaves. Conventional designs border the lip and foot of the chalice.



A silver urn, with knobbed cover; cylindrical, with contracted waist, and mounted on a low stemmed foot. The urn is decorated with borders of semi-natural flowers, in curved diagonal arrangement, at lip and foot. On the sides are two lion-mask and loose-ringed handles, and between them an elaborately mantled crest.



A silver urn with domed lid, slender looped handles, and mounted on a short-stemmed foot. The stem and base of the urn are conventionally fluted and bordered. The body shows a crest with dove and crown, heavily mantled with oak-leaves and acorns. Both cover and cup are richly bordered at the lip with bands of conventional ornament, and the knob of the lid is formed by a cluster of acorns and oak-leaves.



A gold box with design of overlapping petals in stylized pattern cut in low relief, the cover ornamented with a gold coin, which is set about with jewels.

Beside the box, a coin or medal embossed with a design showing the baptism of St. John.





